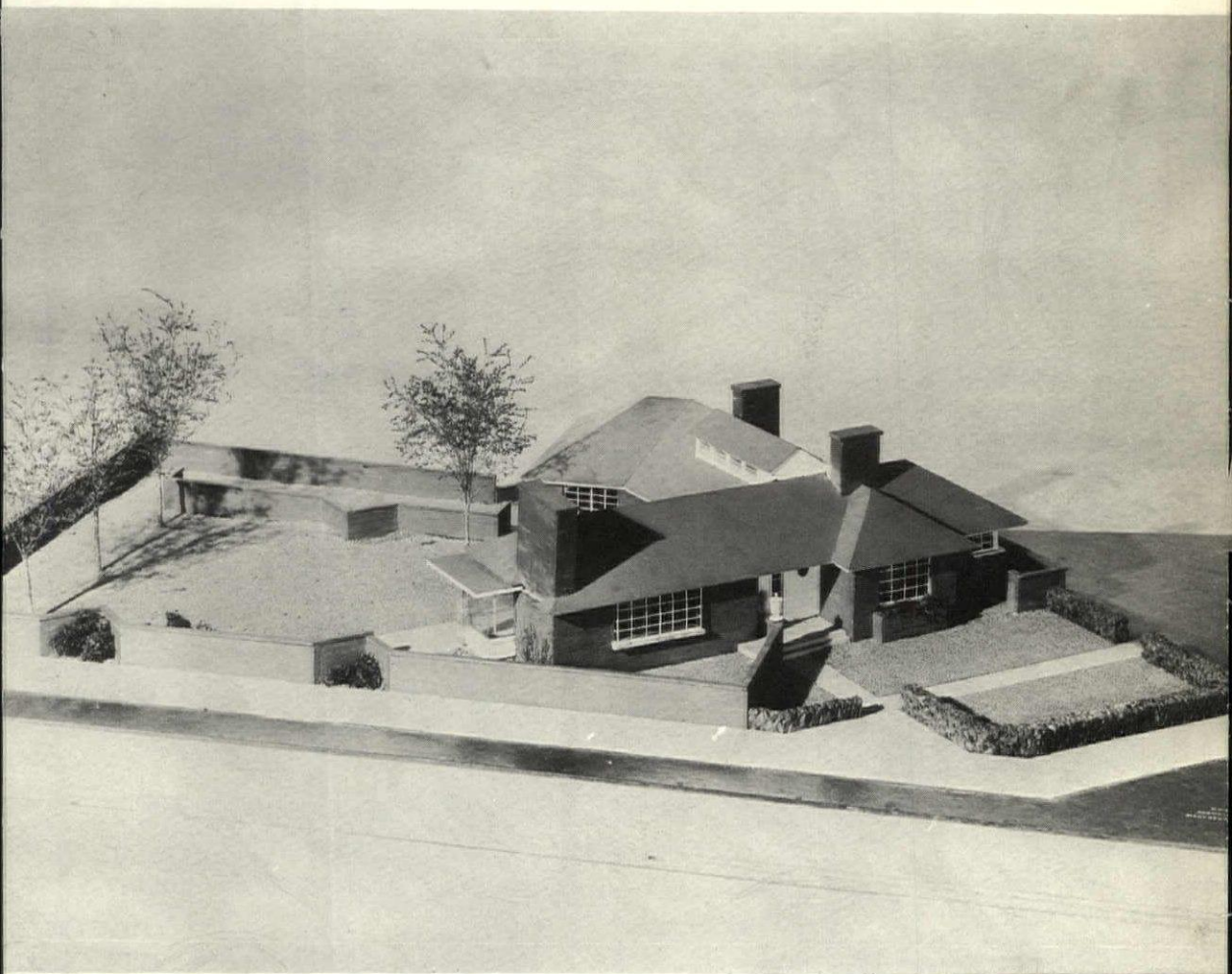


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New Hampshire ARCHITECT



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New Hampshire Chapter of the American Institute of Architects



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PUBLISHER

LAWRENCE J. MOYNIHAN
Concord, N. H.

New Hampshire Architect is published monthly at 6-A Odd Fellows Ave., Concord, N. H., under the direction of the president and board of directors of the New Hampshire Chapter, American Institute of Architects, to promote the objectives and public relations of the chapter. Advertising rates furnished upon request.

New Hampshire ARCHITECT

VOL. 4

APRIL, 1953

NO. 9

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ON THE COVER

Photo of Model
Residence for MR. AND MRS. R. THEODORE
Manchester, N. H.

PUBLIC RELATIONS

Educating architects in the fundamentals of good public relations—the education of New England architects began March 14 at the session of the New England Council, American Institute of Architects first annual meeting at Boston's Harvard Club. Walter Megronigle of Ketchem Inc., the public relations firm hired to direct the A. I. A.'s three (3) year program, explained the techniques of the new program and suggested public relations activities for the New England chapters and individual architects.

The New Hampshire chapter through its Committee on Public Relations and Information has been fostering several of the P. R. (public recognition) activities suggested by Mr. Megronigle by joint meetings with New Hampshire Society of Engineers and the Associated General Contractors of New Hampshire traveling exhibits and the chapter's publication the "New Hampshire Architect."

An informed membership and an informed public; how else, than, can this better be done than through the chapters own publication? We must remember those outside the profession judge us by what they see and read, and if we in New Hampshire do not put our best foot forward we are doing ourselves an injustice.

Construction Prediction For 1953

More work but keener competition will characterize the construction industry this year, a national survey by the Associated General Contractors of America disclosed yesterday.

The survey supports predictions of a record business volume of \$44,000,000,000 for the industry in 1953. The all-time peak of \$42,300,000,000 was established last year.

The amount of work for the next six months is expected to exceed the comparable period in 1952 for all three classifications of construction—building, highway and heavy, the survey revealed.

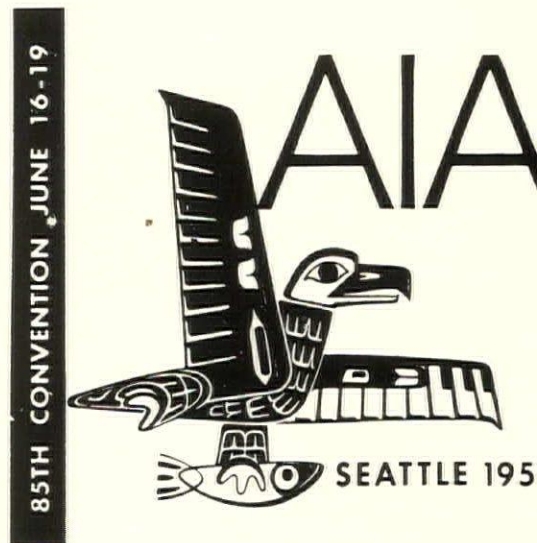
Competition for each job, however, has been termed the most severe since 1940 and lower prices for completed projects were reported by builders.

The apparent paradox—more work but more competition—is interpreted as a sign that contractors who had not been bidding formerly because of the uncertainties created by controls were returning to the market now that controls have been lifted.

Contractors were being encouraged to bid by assurances that they could now proceed on job schedules at paces set for maximum efficiency and economy, the survey noted. They were apparently bidding on several jobs simultaneously and "loading up" on projects which they could complete quickly with new techniques and equipment.

Prices of materials are expected to be relatively stable and there is evidence that labor's demand for wage increases will be strongly resisted by employers, it was pointed out.

Results of the survey, conducted among the association's eighty national directors and 122 chapters, will be studied at the thirty-fourth annual convention which opens at Miami.



85th Annual Convention

"A New Country—A New Architecture" is the theme chosen for the 85th annual convention of The American Institute of Architects it was announced today by Edmund R. Purves, Executive Director of the Institute. The Convention will meet in Seattle, Washington, June 15-19. At that time an estimated 1,500 architects will converge on Seattle for their first convention to be held in the Pacific Northwest.

This "New Country" with its magnificent redwood and sequoia forests, its mild, moist climate and its heritage of Northwest Indian

(Continued on Page 11)

N. H. AWARDS SHOW GAIN OF 21 PER CENT OVER 1952

BOSTON—Construction contract awards in New Hampshire for the first two months of 1953 totaled \$4,058,000 or 21 per cent higher than the comparative period 1952. James A. Harding, district manager of F. W. Dodge Corporation, construction news and marketing specialists, said the February construction total was \$2,235,000 or 23 per cent higher than January and 7 per cent more than February 1952.

Individual two-month totals were as follows: Nonresidential, \$1,756,000, up 53 per cent over the first two months of 1952, Residential \$1,355,000, up 46 per cent; heavy engineering (public works and utilities), \$947,000, down 26 per cent.

Individual totals for February were: Nonresidential, \$1,129,000, up 80 per cent over January and up 43 per cent over February 1952. Residential, \$735,000, up 19 per cent over January but down 1 per cent from February last year. Heavy engineering, \$371,000, down 36 per cent from January and down 33 per cent from February 1952.

RESIDENTIAL BUILDING IN N. E. STATES ON UP GRADE

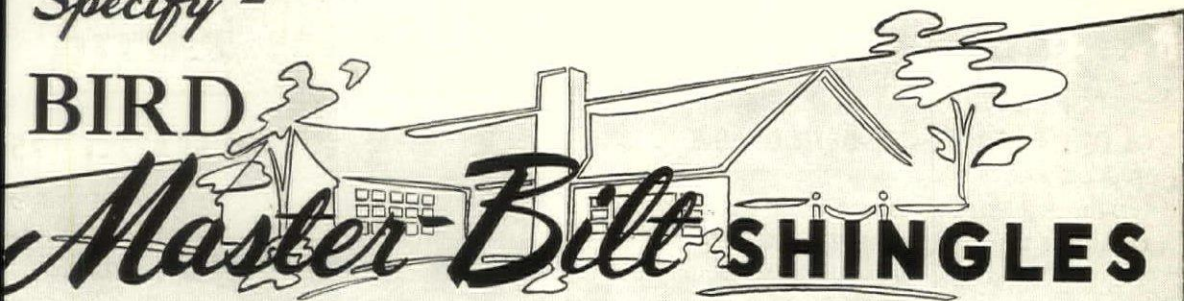
BOSTON—Residential building in the New England states showed a strong gain in the first two months of 1953, leading all other classifications, it was announced by James A. Harding, district manager of F. W. Dodge Corporation, construction news and marketing specialists. The Dodge two-month residential total of \$97,397,000 was up 101 per cent over the comparative span last year.

It also helped push the total for all classes of awards up a substantial 87 per cent over the same period in 1952. The current total is \$166,587,000.

Dodge's February 1953 total for all classes of building was \$58,820,000, down 46 per cent from January but up 29 per cent over February 1952. Nonresidential awards were \$15,808,000 in February or 54 per cent less than January and 7 per cent below February 1952. Residential dropped 47 per cent from January but was 54 per cent ahead of February a year ago with a total currently of \$33,810,000.

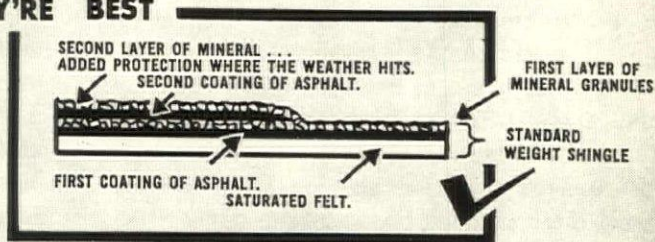
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Use of *Color* IN NEW ENGLAND ARCHITECTURE

By *Shepard Vogelgesang* 2

Color in architecture is more inescapable than architecture itself. Every building has color but not every building an architect, or architecture. Materials have color and so every building starts out with it. Then there is applied color to cover up the color of the materials and preserve them. It is not the color usually which does the preserving its the oils and minerals of the paint, but color plays its part, if you want it to absorb heat paint it black, if you want it to keep cool paint it white.

Now I have slung as much paint in three international expositions as the next man and yet nothing to me takes the place of the color of materials as they are. The trouble is that so many of the materials that are now, just are not complete without something else applied to them. We do not yearn for the plain color of plaster board, we cannot for unpainted metal siding and it is hard to do so with wood; concrete and cinder block is not bad looking unpainted but it leaks. If we can afford it we go to the good old standbys of brick, terracotta or stone, all the way from snow white marble to black terra-cotta. We always have to choose our colors and we seldom can do so without choosing several because the usual in materials is that they are of different colors: brick walls, copper coping, wood or metal doors, etc. If we want to force things a bit we can, now with our newly developed materials, get most of them the same color—for a while at least—as the architect of the Supreme Court did in Washington white marble, white roof tile and, I think, aluminum metal frames for the windows and doors. This blanco treatment seems to satisfy most of us but it made the Greeks nervous and they applied earth colors in hot wax and gold to the general whiteness—their roofs were white too but of translucent marble to let the sun through. The whole thing has aged now to the lighter shades of amber and the applied color has disappeared except in crevasses of the ornament.

New England in colonial times had a blithe approach to color: white houses, red barns, yellow houses, white barns, weathered shingle with white trim, green shutters, black

shutters. This early color like that of the Greeks came from the earth—mostly—iron oxides, lamp blacks, ochre yellows which of course are iron deposits again. These colors were definite and when used out of doors were given their full distinctness; no decorative shadings of chrome green on chrome yellow or walls warn tan on light tan such as we see today.

This definiteness seems to me to belong to architecture—the indefiniteness, if anywhere, to interior decorating—though the handsomest results stem even in interiors from well chosen definite colors rather than from tonal gambits. Where are the six tone dark to light green or blue walls of ten years ago? Gone with the cans of Craftex.

Architecture on the outside is an art of definite basic shapes and cannot hope to attain the melting contours of the eternal hills. Its color too should have the definition of something man-made in the landscape—not imitate the azures of the distant hills. Not that there should be no blue houses. I have done them and found them good but there should be no three or four tone blue houses and the blue should be there as color not as an atmosphere to confuse what geometry the building has.

Even if your building really rises from the soil in a beautiful local material it still requires painted trim. Let your trim be definite. I recall grey granite houses with barn red or white shutters which are a warm welcome to the North Country and I can see the right yellow or a rusty orange used too with the right stone.

In old time building there was the building and the trim but in modern building the building may be trimless and composed of planes. If these planes are really planes and not masses or enclosing masses let them be bright and separate as a child's block faces and like the materials of such buildings let the paints be the most splendidly synthetic color the industry can make. But if the building planes are of brick or stone then stick to the earth colors or white and black with the more subtle native color of the materials.

(Continued on Page 12)

ARCHITECTS of the MONTH

RICHARD KOEHLER

NICHOLAS ISAAK

Residence of Mr. and Mrs. R. Theodore Manchester, New Hampshire

Richard Koehler, A. I. A., Manchester, N. H. Born in Riverside, Rhode Island, September 28, 1912. Educated at West High School, Manchester, N. H., and University of New Hampshire, B. S., 1934. Active duty as Naval Officer in Pacific and Atlantic Theatre, 1943-1946 in Amphibious operations and Photo-Intelligence. Director, N. H. Chapter, A. I. A.

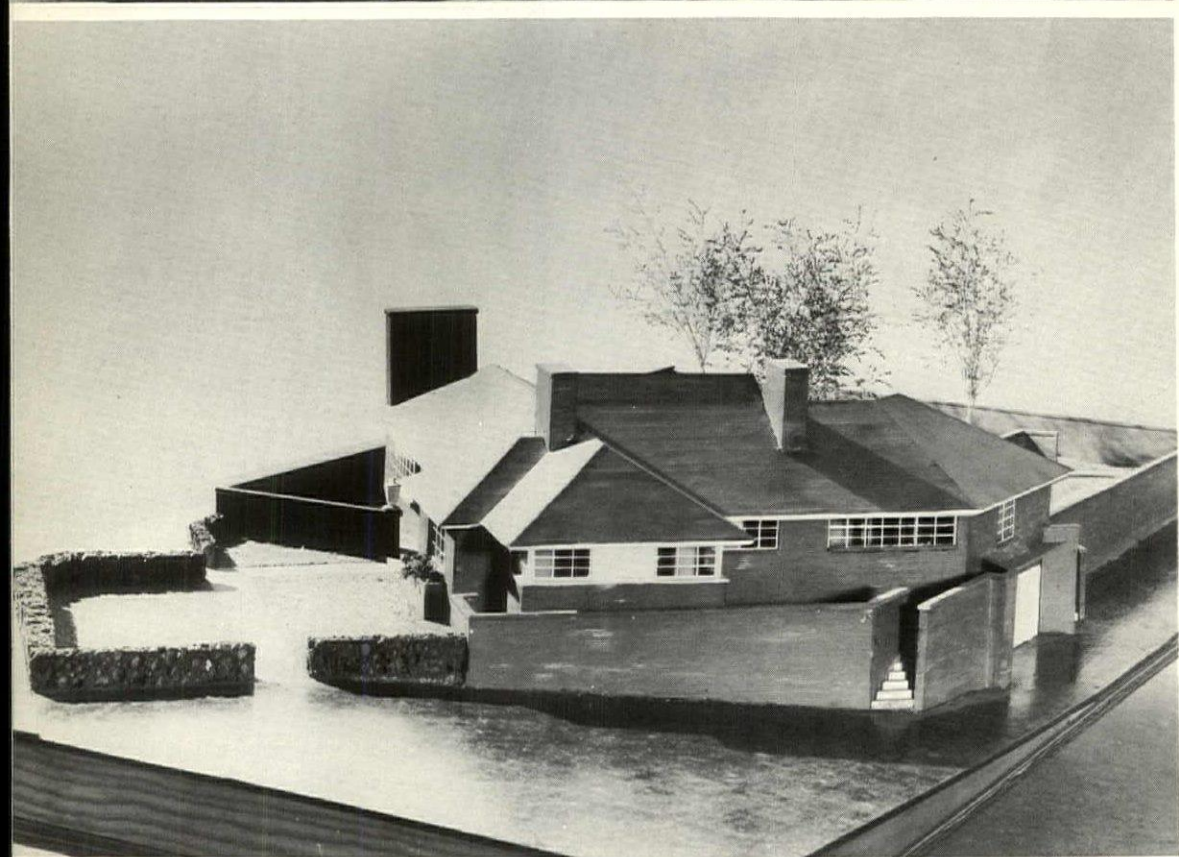


Nicholas Isaak, A. I. A., Manchester, N. H. Born in Albania, September 22, 1913. Educated at West High School and Sanborn Seminary. Attended Tufts and St. Anselm's College before receiving B. Arch. degree at the University of New Hampshire in 1936. Connected with the Radiation Laboratory at M.I.T. Active duty during war as Naval Officer in Atlantic and Pacific areas. Served with the United States Strategic Bombing Survey in Japan after the war. Member of New Hampshire Chapter of the A. I. A.

It was the express desire of the owner that this residence be placed on this lot which is of limited dimension and bounded on three sides by busy streets and roads. Coupled with this site condition was the specific requirement that privacy and proper exposure be maintained. Governed and stimulated by this program the house was wrapped around

the northern boundaries, which in effect cups the landscaped court to the south. Further privacy was provided by the use of head-high brick walls surrounding the court, which tie the landscaping and structure into a self-contained unit. An existing structure on the southern boundary has been effectively screened by planting full grown trees.

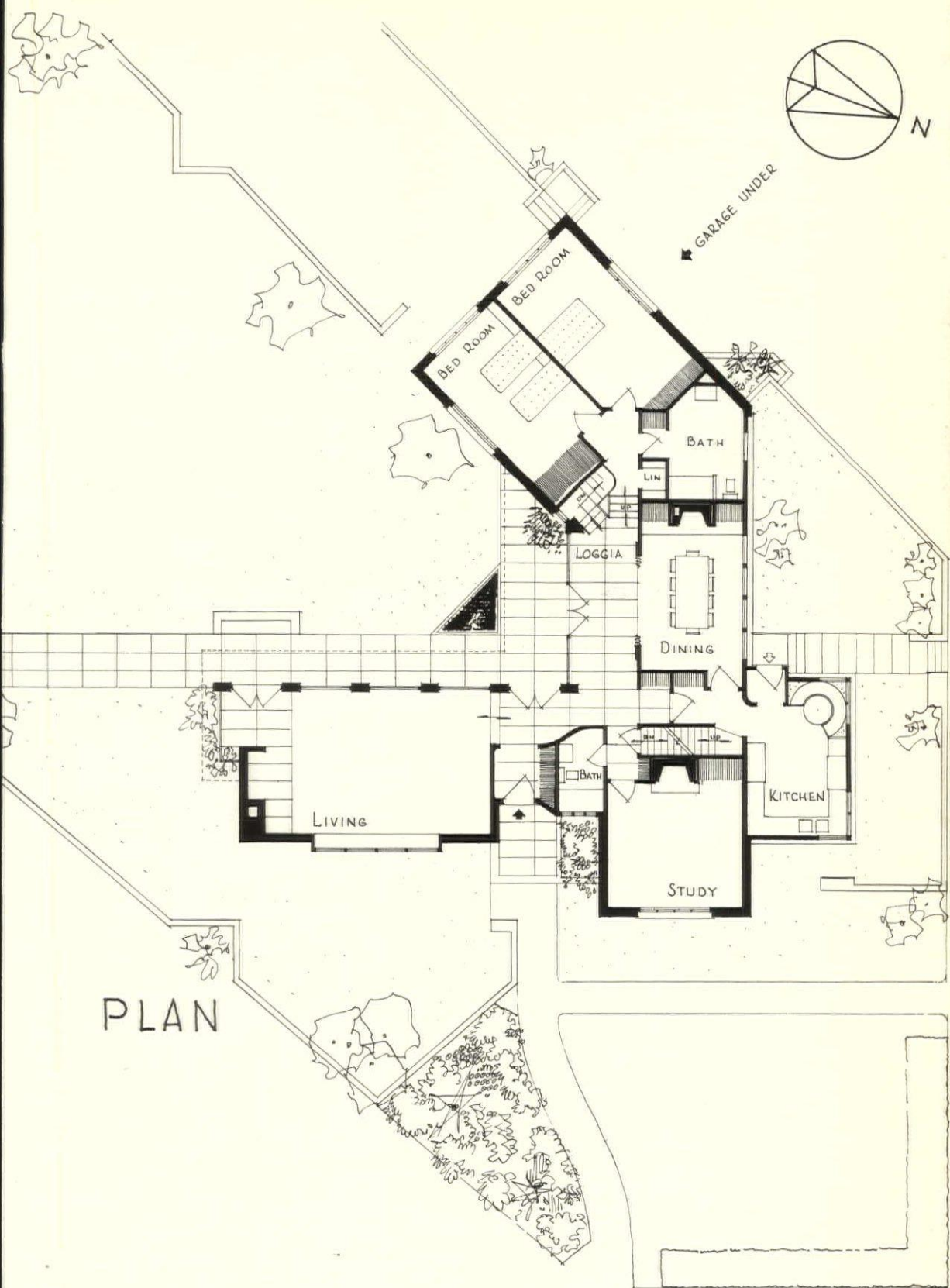
(Continued on Page 10)



PHOTOGRAPH OF MODEL

RESIDENCE IN MANCHESTER NEW HAMPSHIRE

ER



KOEHLER & ISAAK

ARCHITECTS

Architects -

(Continued from Page 7)

Entering the house from the street brings one into contact with the open court and terrace. The focal point of all the main elements is this court and garden.

The main rooms as the plan shows are on the ground floor, with the garages under, taking advantage of the drop in grade. The second floor consists of a maid's room or guest room with attached bath.

The raised living room floor above the main floor level provides proper eye-level to the court and affords a means for adequate natural light to the large finished game room below.

Construction—Foundation walls, concrete. Walls—Brick. Interior Walls—Plaster, mahogany plywood, wood sheathing. Floors—Hardwood, rubber tile, terrazo. Bath and Kitchen Walls—Structural glass. Framing—Wood and steel. Roof—Asphalt shingles, blanket insulation.

Contractors: all of Manchester were: Builders—Gerald Coulomb; Plumbing & Heating—Walter J. Parenteau; Electric—J. J. Reilly Company; Roofing—A. W. Therrien Co.; Terrazo floors—J. J. DeLuca.



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Convention -

(Continued from Page 4)

culture, is producing a new and distinctly regional architecture. Thus, the convention program will center on the area's forest resources, its wood construction techniques and allied local arts and crafts. A Siwash Indian Thunderbird, designed by John Detlie, member of the Washington State host chapter, has been chosen as the convention emblem and will be used in the meeting rooms, on greeting placards featured by local stores, and on all convention paraphernalia.

Feature of the first day of the Convention will be a trip across Puget Sound to the Olympic Peninsula for a logging exhibition. Under the auspices of the Washington State Chapter, and as guests of the Simpson Logging Company, approximately 1,000 convention visitors will see a demonstration of the company's operations, from felling one of their giant trees through lumber milling and manufacture of plywood. A logging camp barbecue lunch will be served on the shore of Lake Mason and entertainment will include log rolling exhibitions by masters in the sport.

This field trip will be supplemented by three related seminars on subsequent days. Leading west coast authorities will discuss the present and potential timber supply, mill processes, new developments in fabrication and the application of wood to modern construction.

Other seminars will include such diverse subjects as Condensation in Buildings—an especially important factor in the moist climate of the Northwest—and the Influence of Oriental Art on Western Culture. This influence is particularly strong in all the Pacific Coast States and has affected modern architecture throughout the entire western world.

One of the anticipated features of the Convention will be its presentation of honor awards in the Fifth Annual Exhibition of Outstanding American Architecture. The Gold Medal, highest honor given by the Institute for distinguished service to the profession, the Fine Arts Medal, Craftsmanship Medal and the Edward C. Kemper Award will also be presented at Convention ceremonies.

A relatively new attraction will be the display of building products and equipment offered by some fifty-five manufacturers and distributors under the sponsorship of the Pro-

ducers' Council. This exhibit has proved most helpful in keeping architects informed of the newest developments in the construction field.

Convention headquarters will be the Olympic Hotel and the adjoining Metropolitan Theatre, where business meetings and major speeches will be conducted.

A pre-convention program will include a week of meetings by the Association of Collegiate Schools of Architecture, the National Council of Architectural Registration Boards, the Producers' Council, and the A. I. A. Board of Directors.

Chairman of the 1953 Convention Committee is Irving G. Smith, A. I. A. of Portland, Oregon, assisted by Waldo B. Christenson of Seattle, Chairman of the Washington State Chapter Steering Committee.

Seeking Employment in New Hampshire

Mr. Eugene Magenau, President
American Institute of Architects
New Hampshire Chapter
Concord, New Hampshire

Dear Mr. Magenau:

In reply to a recent inquiry regarding employment opportunities, I have been advised by the National Office of the American Institute of Architects in Washington, that there are numerous openings for architectural draftsmen in many parts of the country. In addition, I was furnished with a list of the chapters with the suggestion that I write to those areas in which I am interested in becoming established.

I am a senior student at the Institute of Design of the Illinois Institute of Technology in Chicago and, in June, will receive my Bachelor of Science degree in Product Design-Shelter. I am twenty-seven years old, have served two and one-quarter years with the United States Army, am married and in good health. I have had more than three years of building experience before entering the Institute of Design and believe that I will be of value to my employer both because of my education and because of my experience.

I would appreciate your referring me to any architectural office in New Hampshire which may have an opening.

Yours truly,

George K. Williams.

(Continued from Page 6)

I hope the day will come when the interiors of our schools will depart from the sickly greens, buffs and pinks which we think light reflection requires and will, with the light colors placed where they work to reflect light, have also deep colors with a thrill to them: warm blues, cold reds, hot reds, cool spruce greens and the sunshine of yellow and orange as well as the natural tones of wood—most schools have little natural material left but the wood—even the blackboards are synthetic green covered with a dubious yellow polen of chalk in the name of good visibility—yellow on a billious green. Give me the old blackboard cleaned by an industrious janitor and the somewhat greyish white chalk relieved with touches of the colored article for emphasis. I can do without the dark floors but I would like a wall of prune or eggplant with some green things in pots or jars and somewhere a square of good honest vermilion or cobalt blue.

Color can't be worked like a Thibetan prayer wheel or by any other "system" the results are as dead as the voice which goes up and the prayer which stays below. It must be felt—it can't be imposed. At times a room is so dominated by distant hills that you are forced to bring their color inside and thus widen out the interior space. Inside too the best color recognizes the poles—black and white—and places the color between them in selection, economy and order.

Traditional vs. Modern vs. Contemporary Architecture

By J. Alexander

Now here is a grand theme for argument among architects, who, incidentally, have very decided opinions on the subject. The most common opinion is "I am a contemporary architect"—"He is a traditionalist" and "So and so is a modernist." "Traditionalist" is reserved for those who seemingly have little imagination, and "modernist" for those who have too much. And so the argument will go

on until the day we all have air conditioned houses that fly, or that the atom bomb puts us back into a cave.

It is agreed though that every one wants "Good Architecture" but good architecture is not only a well-designed structure, but a well-built, well-designed structure. It is not only the product of the architect, but of a builder who is willing to be a craftsman, and a client who is willing to be shown and to pay. Good architecture shall never evolve from economical architecture.

The "ranch type" house has been called mediocre, neither contemporary or traditional, and so it is, but it is a healthy transition caused by our times. It is probably the product of the "Better Homes" type of magazine, and a by-product of the architectural profession. The publishers realize that few people like to plunge into a cold bath whether they are home owners or contractors. The "ranch type" house is "economical architecture, economical in design, economical in "building progress" and economical in "client education." It can be as expensive or as cheap as you wish to make it.

Yet, in spite of what we, as Architects might think, thousands of intelligent, well-to-do people are happy and comfortable in their "ranch type" houses.

Those who would educate these "backward" people should make every effort to do so, even so far as to use this humbel publication.

He who would design and build for the future should show no contempt for the past or present, but should realize his position as a leader. No one can march at his side, all must follow, though they may be a generation behind. What is good in the architecture of the past will make good, the good architecture of today. The "good" will not be found in "Vignola" nor "Sweets" but he who seeks will find it within his own being, if it is there.

So, there is no real argument, yet, there is one fine thing today about this "argument" and that is that the debators speak about the modern "house." Princes and Popes can no longer exclaim as benefactors of architecture—now it is Mr. and Mrs. John Doe. Architecture is getting better, it's getting down to earth!

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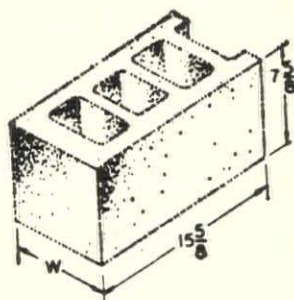
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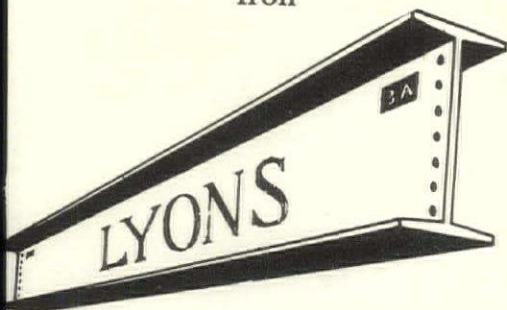
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